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AMERICAN ART NEWS.

VOL. VIII. No. 7.

NEW YORK, NOVEMBER 27, 1909.

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REMOVAL NOTICE.

The office of the "American Art News" has removed to 18-20 East 42d Street. Telephone, 4457 Murray Hill.

EXHIBITIONS.

Calendar of New York Exhibitions.
See page 6.

New York.

- Anglo-American Fine Art Co., 523 Fifth Avenue—Choice paintings by Old Masters.
- The Folsom Galleries, 396 Fifth Avenue—Selected paintings and art objects.
- Blakeslee Galleries, 358 Fifth Avenue—Early English, Spanish, Italian and Flemish paintings.
- Bonaventure Galleries, 5 East 35th Street—Rare books and fine bindings, old engravings and art objects.
- Canessa Gallery, 479 Fifth Avenue—Antique works of art.
- C. J. Charles, 251 Fifth Avenue—Works of art.
- Clark Gallery, 566 Fifth Avenue—paintings.
- Cottier Galleries, 3 East 40th Street—Representative paintings, art objects and decorations.
- Durand-Ruel Galleries, 5 West 36th Street—Ancient and modern paintings.
- R. Ederheimer, 4 West 40th Street—Exhibition of English mezzotints.
- Ehrich Galleries, 463 Fifth Avenue—Permanent exhibition of Old Masters.
- Fifth Avenue Art Galleries, 546 Fifth Avenue—A fine collection of iridescent glass and wedgwood.
- Gimpel and Wildenstein Galleries, 636 Fifth Avenue—High-class old paintings.
- M. Johnson-Brown & Co., 17 West 31st St.—Special exhibition works of art.
- Kelekian Galleries, 275 Fifth Avenue—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.
- Knoedler Galleries, 355 Fifth Avenue—Paintings of Dutch and Barbizon Schools, and early English mezzotints and sporting prints.
- Macbeth Galleries, 450 Fifth Avenue—Paintings by American artists.
- Montross Gallery, 372 Fifth Avenue—Selected American paintings.
- Julius Oehme Gallery, 467 Fifth Ave.—Dutch and Barbizon paintings.
- Louis Ralston, 548 Fifth Avenue—Ancient and modern paintings.
- Scott & Fowles, 590 Fifth Avenue—High-class paintings by Barbizon and Dutch masters.
- Seligmann & Co., 7 West 36th Street—Genuine Works of Art.
- Arthur Tooth & Sons, 580 Fifth Avenue—Carefully selected paintings by Dutch and Barbizon artists.
- Yamanaka & Co., 254 Fifth Avenue—Things Japanese and Chinese.

Boston.

Vose Galleries. — Early English and modern paintings (Foreign and American).

Chicago.

Henry Reinhardt. — High-class paintings.

Washington (D. C.)

V. G. Fischer Galleries.—Fine arts.

Germany.

J. & S. Goldschmidt, Frankfort.—High class antiquities.

Galerie Heinemann, Munich. — High-class paintings of German, Old English and Barbizon Schools.

(Continued on page 3.)



MARCHESA ELENA GIRMALDI.

By Van Dyck.

On exhibition at Knoedler Galleries.

In private collection of P. A. B. Widener, Esq.

OLD MASTERS AT KNOEDLER'S.

The interest aroused among American art lovers in the works of the early Dutch and Flemish schools by the Hudson-Fulton exhibition of master-

pieces of that period at the Metropolitan Museum, which will close all too soon next Tuesday evening, will be further gratified by the remarkable display of nine masterpieces by Van Dyck from the collections of Mr. Henry C.

Frick and Mr. P. A. B. Widener at the Knoedler Galleries, No. 355 Fifth Avenue, which opened on Tuesday and will continue through Friday next, December 3.

(Continued on page 4.)

BALTIMORE.

The art center of Baltimore is of course the famous Walters' Gallery, one of the most celebrated private galleries in the world and a mecca for art lovers. It has recently been announced that this gallery will be open for four months this year, probably early in January until late April.

A number of pictures displayed at the Charcoal Club by Charles A. Walther are now attracting considerable attention. He is well known, particularly among local artists, for his beautiful work in stained glass, but he is now showing able qualities in his work in oil as well. Harbor scenes are his favorite subjects. One of his best canvases hung is a moonlight marine.

Faris C. Pitt has come into possession of three excellent examples of Sir Peter Lely, which come from London. They are in fine condition.

Bendann's Gallery has a good collection of French etchings in color, which is attracting hosts of admirers. There is a fascination about the work. Among those in the collection are several by Bombard, Chabanian Firan, Le Gout-Girad, Rafaelli and the late Fritz Thaulow.

Carroll Lucas, a well-known artist, remarked casually the other day that one could "live without money" but one could not "paint without models," and those he thinks are very hard to get in Baltimore. He cites an example of a copper-colored citizen he thought would be a good subject. When approached, the model asked what color he was to be in the portrait and when Mr. Lucas said "white," the would-be model replied, "No, sah, I hear dat white paint is mighty hard to get off," thinking, of course, it was to be put upon him instead of the canvas.

The Handicraft Club, on Charles Street, is doing good work. Lately it has had on exhibition a Mexican collection of pottery, secured for the club through the courtesy of Mrs. de Forest, wife of the secretary of the Metropolitan Museum of New York.

Oscar Hallwig has recently completed a life-size bust portrait of Dr. Samuel C. Chew, for forty-five years professor of medicine at the University of Maryland, and now professor emeritus. The pose and likeness are equally good, and the painting is excellent. One of Mr. Hallwig's most notable pictures is that of the late William Wyman, the donor of Wyman's Park to the city. Other portraits of his that are much liked are those of Mr. James Scott and Mr. Henry Ellser.

Miss Camille Whitehurst has been doing some good work in children's portraits.

Miss Annie Perot, at her studio at Roland Park, near Baltimore, is making a study of women portraiture, and many of her productions just finished are not only excellent likenesses, but also show remarkably good and careful work.

Some of the work of the pupils of the Maryland Institute will be exhibited at the annual meeting of the National Society for the Promotion of Industrial Education, Milwaukee, Wis. The Institute will send complete sets of original drawings and blue prints from pupils in the architectural and mechanical divisions, and photographs of work of applied art classes, including examples of metals, leather and pottery.

James Doyle, a Baltimore artist, has recently made a debut as an etcher and has turned his attention to bookplates. His work in this new field is quite promising and displays much ability.

The Water-Color Club will hold its sixteenth annual exhibition in January. The purpose of this club is to give Baltimore an opportunity to see what is being done by its own artists, as well as by those of other cities, and also to give local painters and students a chance to study the work of others. Water-colors, pastels, miniatures, blacks and whites, and illustrations in any medium will be received. The officers of the club are: Mrs. Harrison T. Beachem, president; Mrs. John M. Vincent and Mrs. W. R. C. Wood, vice-presidents; Miss M. Louisa Steuart, recording secretary; Miss Sophia de Butts Stewart, corresponding secretary, and Miss Lilian Giffen, treasurer.

BOSTON.

Charles H. Woodbury has five new paintings of scenes on the Maine coast, both marine and landscape, to the latter of which he has devoted himself for the past year. "Winter" is a magnificent expanse of rocks and blue-shadowed snow in which the modeling of the snow stretches over the rocks deserves close attention. These paintings will shortly be placed on view in New York. The Boston exhibition, which will include a larger number, will open the early part of January. Woodbury's home is in Ogunquit, Maine, from whence he makes frequent visits to his Boston studio in the Copley building.

Bela L. Pratt is at work on the first model of a heroic monument to be built by the army nurses' organization, comprising the daughters of the veterans of the Civil War. The clay model shows a nurse on the field of battle, supporting a wounded soldier on her knee. The figures will be eight feet high and the monument will be cast in bronze. It is designed for one of the public squares of Boston. The tablet commemorating the fall of the Harvard students in the Spanish-American war, showing an eagle surrounded by a laurel wreath, with wings outspread over the roster of names cut in the tablet is nearly completed. It is a powerful piece of work.

Messrs. Vose are building an addition to their premises in Boylston Street which will be used as a gallery and which will practically double their exhibition space. The new gallery is thirty-seven and a half feet long by twenty-three wide, and will be walled in a neutral red velours. A skylight covers the entire gallery. On December 1 the first of a series of special exhibits will be given, for which Messrs. Vose have arranged a schedule comprising a number of examples of the strongest American artists.

Frederic P. Vinton has just completed two of his strong portraits; one of Mr. Moorfield Storey, a prominent Boston lawyer, and the other of Hon. Charles G. Washburn, representative to Congress from Worcester, Mass.

Joseph DeCamp is busy with a large mural decoration intended for Temple Ardath Israel in Boston. The work includes a vast number of figures, many of them life-size.

The attendance at the Fine Arts Museum since its doors were thrown open to the public has surpassed the most sanguine expectations, twelve thousand people having entered since November 15th. The largest record for one day is 4,198.

A vigorous study of the effect of sunlight on hillside and lake and on the figures of four girls gowned in white is the latest work of Frank W. Benson and is remarkable in its fine, strong feeling for atmosphere. His

painting, "The Girl With the Veil," has just been sold at the Alaska-Yukon Exposition. The Cincinnati Museum and the Poland Springs people are the purchasers of two other works, both examples of masterly handling of light effects.

Exhibitions now open are: Herman Dudley Murphy at the Walter Kimball gallery, landscape in water-color; and Helena Sturtevant, landscape in water-color and oil at the Copley gallery.

MONTEAL.

In continuing the description of the pictures in "The British Colonial Art Exhibition," mention must be made of a few more of the oils before passing on to the water-colors.

A picture attracting much attention is "The Diver," by Henry S. Tuke, boys bathing. There are several studies of the nude, the best being "The Wandering Psyche," by Arthur Hacker, good drawing and very subdued coloring. One of the most beautiful of all the pictures is "Cloudland, Brittany Coast," by Terrick Williams. It is a coast scene, soft in coloring, almost suggesting water-colors, and distinctly after the modern Dutch school. Mr. Williams is also showing a large canvas called "Toil in the Sun."

"The Land Locked Bay" and "Ariadne, Deserted," are distinctly decorative in style. Among other prominent pictures are "The Haymakers," by George Clausen; "Sussex Apples," by H. H. La Thangue; "The Little Swineherd" and "The Sirens," by G. P. Jacob-Hood; "Pool Harbor, Dorset," and "A Gray Evening," by Arthur Hill; "Spring" and "Summer," by Frank Bramley; "An Old Woman in Her Garden," by Harold Knight; "A Sunny Corner" and "Children Playing," by Mrs. Laura Knight. Stanhope Forbes is represented by "The Vegetable Cart" and "February Sunshine," both strong work with good sunlight effects.

Of the Scotch school D. Y. Cameron is showing a little gem called "Old Cairo," reminding one in the treatment and architectural drawing of Bosboom; "The Hebrides," by Joseph Farquharson, shows a splendid sea breaking over a hilly coast along which a herd of cattle is being driven. David Murray has a large landscape of "Yarrow." "A Flemish Peasant," by Walter Langley; "Arundel Park," by Sir E. A. Waterlow; "Sunday," by Fred Hall, horses resting in a field, are all strong works.

An interesting little picture of horses is "What Comes," by Lucy Kemp-Welsh. Miss Welsh's horses are quite famous, one of her pictures having been bought by "The Tate Gallery," London.

Of the water-colors the most prominent is "The Lone Mill," by E. Spence-Spenlove; a moonlight scene on the sand dunes of Holland, of deep bluish coloring.

Lamorna Birch is showing five very beautiful landscapes, "Old Willows at Avon," "The White Cottage," "Twilight," "Oakhampton" and "Evening by the Lakeside." Mr. Birch's work has a style peculiarly its own. "Sea-foam," by Max Ludby, is a brilliant seascape. There is also a landscape from the same artist, "Across the Moor." "Amersham," by Alfred East, is a splendid little bit of English landscape. There are two charming studies of children by Mrs. Stanhope Forbes, "Little Miss Muffett" and "The Red Gown."

Two scenes of Dordrecht harbor and two of "The Maas," Holland, are by Moffat P. Lindner.

One of the most interesting water-colors is "Under the Eastern Sun," by Talbot Kelly, a picture of the Sahara Desert, and another beautiful little Oriental scene is "On the Road to Philae, Assouan," also by Mr. Kelly. A few more of the prominent water-colors are: "Off for a Pull," by H. Tuke; "Tunnel Bridge, Perthshire," and "Rannock Bridge, Perthshire," by P. A. Hay; "Evening," by Sir E. A. Waterlow; "The Salt Merchants, Tangiers," by G. C. Haité.

There are several etchings by Robert Spencer of historical and allegorical subjects. One or two of them are good, although all are rather heavy in treatment.

CHICAGO.

Owing to the public spirit of a group of Chicago society men and women, a traveling collection of about forty or fifty unframed water-colors and oils, neatly matted for exhibition, has been placed at the service of the Illinois State Federation of Women's Clubs. Wilson H. Irvine has had the matter in hand and has secured representative works which were exhibited for the first time at Oak Park at the Illinois State Federation gathering last week. The paintings will be loaned to women's clubs asking for them for a period of two weeks.

A collection of Oriental paintings, chiefly Japanese, Chinese and Korean, made by the late Gustavus Goward, has been placed on exhibition in the New Gallery. Mr. Goward was formerly secretary of the United States legation at Tokyo, and special envoy of the United States at Seoul. Since his death in Washington, D. C., his treasures have been stored and are now brought out for the first time by his executors. They have been catalogued by Frederick W. Gookin and Dr. Webster with the aid of other authorities, and will be sold at auction next week. There is a Buddhist school painting of Tenjin Sama of the Xth century, another of "Fudo" (Atchala), XIVth century, and in all 63 pieces from the Buddhist, Sesshu, Tosa, Chinese, Soga, Kano, Ganku, Bunjin-ga, Ukiyo-e, schools and Chinese and Korean works. Most of them were originally mounted as kakemono, but for preservation have been glazed and framed. An eight-fold Korean screen was regarded by Mr. Goward as a special treasure.

The sixteenth annual exhibition of the Atlan Ceramic Art Club at the Art Institute is the most selective, and the best that this body has ever given. Its standards are exacting, and a score of exhibitors have assembled an attractive showing of decorations on various objects in porcelain and china.

A portrait of James Howard Kehler, his horse and his dog, exhibited in Reinhardt's Annex Art Galleries by John C. Johansen, has excited considerable interest. Mr. Kehler is in riding costume, his horse curves its head toward him at the left and a large white hound is at the right.

The etchings of Herman Webster are being shown in the galleries of Albert Roullier. Mr. Webster's home is in Chicago though he has lived much abroad of recent years. He is a member of the Royal Society of Painter-Etchers of London, of which Sir Francis Seymour Haden is the president. Not a score of Americans have attained that honor.

EXHIBITION CALENDAR FOR ARTISTS.

SOCIETY OF WESTERN ARTISTS.

Fourteenth Annual Traveling Exhibition.

Exhibits (express charges prepaid) received, 1820 Locust St., St. Louis, Mo., Nov. 29-Dec. 1.
 St. Louis during December.
 Louisville during January.
 Chicago during February.
 Indianapolis during March.
 Cincinnati during April.

SALMAGUNDI CLUB, 14 West 12th Street, New York.

Exhibitions of original illustrations and paintings.

Works (by artist members only) collected.....Nov. 29
 Reception and Stag.....Dec. 6
 Closing of exhibition.....Dec. 11

BALTIMORE WATER COLOR CLUB, Maryland Institute, Baltimore, Md.

Sixteenth Annual Exhibition.

Entry blanks must be received by Secretary before Dec. 15.
 Works received at Maryland Institute on or before Jan. 3.
 Opening of exhibition.....Jan. 11
 Closing of exhibition.....Jan. 29

WITH THE ARTISTS.

Louis Potter recently completed a characteristic and charming portrait of Mr. Leon Dion, the inventor. It is an artistic and well modeled work.

Albert Herter recently returned to New York. The artist completed a ceiling for a private ball room and theater for Mr. D. G. Reid, at Irvington, and is now busy with the tapestry decoration for the Harriman mansion at Arden, N. Y.

John H. Fry is working on a large composition life canvas, "Rhinegold." The picture is charming and beautiful in execution. Mrs. Fry is working on some sketches which she made at the Grand Canyon, Colorado.

Gutzon Borglum is working on a Lincoln memorial to be erected in the Court House Square at Newark, N. J.

Charles Noel Flaag is holding an exhibition of portraits at the Madison Art Gallery, 305 Madison Avenue.

Gifford Beal returned to the city recently. Mr. Beal is now settled for the winter in his studio at No. 27 West 67th Street.

"It is rather hard to climb up to Bolton Colt Brown's studio," says B. P. S. in the Evening Post, "but the game is worth the candle if only to see his painting of the 'Moonlit Night'—a warm summer night on a tranquil lake, with two young girls bathing, the one standing up, the other seated in the shallow water. The color is slight and luminous. One cannot say there is strength in the picture, but it is more than pretty; it is charming. The same expression may be used for 'The Edge of the Sea,' a view on the California coast, which the painter describes as 'a harmony in neutral grays that run into blue and orange.' In the 'Skyrocket' Mr. Brown has broken the artistic ethics that have prevailed among fire-works painters ever since Whistler painted 'Cremorn Gardens' in that his skyrocket looks like a skyrocket. He has succeeded, too, in painting a Fourth of July night sky, with a great deal of reality."

Allen C. Newman is at work on a private monument for Mrs. O'Donoghoe; the figure, "Grief," will be of heroic size. The monument will be erected in Woodlawn Cemetery.

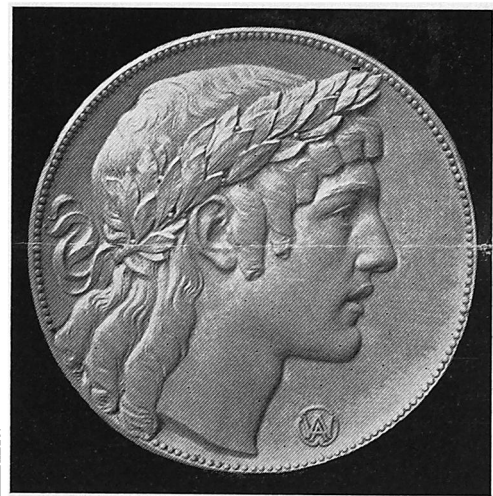
Henry Mosler is at work on several small pictures in his Carnegie Hall studio.

G. Glenn Newell recently returned to New York from Dover Plains, where he spent the early and last part of summer. Mr. Newell is preparing for the winter's work in his Sherwood studio.

Isabell Cohen is developing some seascapes from sketches she made this summer at Méan, Maine.

John Gelert completed three models for medals, one for Welshmen, representing Edystone Gloddis, one for Irishmen representing Bryan Boru, the other for Danes, "Viking Mother."

Evelyn Longman is working on a door for the main entrance of the new library at Wellesley College, given in honor of Professor Horsford by the class of '86. Miss Longman is also finishing a portrait bust of Col. Robert M. Thompson.



MEDAL AWARDED TO MRS. AUGUSTUS SAINT GAUDENS.
 Designed by Adolph Weinman.

At his studio, 50 Washington Square, South, Frank A. Nankivell is exhibiting about twenty oils, chiefly impressionistic landscape, out-of-door studies, and a few portraits. Among the latter are those of the artist's son, and J. Percival Pollard, as "The Ringmaster," broadly painted. "A Daughter of the Sun" is an out-of-doors study of a pretty child, with strong sunlight effect.

Various studies of the Connecticut shore are broad in treatment and rich in color. "The Strawberry Fields" shows a number of children picking berries, and is full of life and color. Among the visitors at the studio were Ernest Lawson, Mr. Robert Sands, Mrs. Harold McCormick, Mr. Pell and Mr. and Mrs. Theodore Stein.

At the recent meeting of the American Water Color Society the following new members were elected: Gifford Beal, Charles P. Gruppe and Miss Clara T. McChesney.

Isidor Konti is completing his last work for the Building of American Republics, a bas-relief of Bolivar and St. Martin.

Herman Würth has returned to his studio in West 55th Street.

ARTISTS' COLONY AT NEW HOPE.

At the town of New Hope, Pa., is an artist colony, which has come to be what Henry James would call "The great, good place," for a number of well known artists of Philadelphia and other cities, says the Philadelphia Public Ledger. The chief building is an old English inn, which has been mellowing for two centuries; there is an antiquated stone mill and a venerable coopershop also, which have been done over to suit the purposes of the present hospitable incumbent, William Lathrop, the painter, who came here from New York City. The grounds are 80 acres in extent, and cottages have been built to accommodate the overflow of guests who sketch and paint the rural vistas round about to their hearts' content. A nearby resident, identified with the "colony," is E. W. Redfield, the distinguished painter. Daniel Garber is another member of the group, though he spends the current winter in the city on account of his classes in the Academy and at the School of Design. In Alen Cottage lives Mr. Rosen, who will spend the winter in Italy. Ben Foster, Charlotte Cooman and Arthur Platt are among other frequent sojourners in the sympathetic milieu of Highland Cove.



MRS. ST. GAUDENS MEDALED.

An interesting event of last week was the presentation on Saturday evening in the Vanderbilt Gallery of a medal by Adolph Weinman, a pupil of the late Augustus St. Gaudens, to his widow by the National Institute of Arts and Letters. The medal is the first ever awarded by the society, and was given in recognition of the distinguished work of St. Gaudens and his influence upon the cause of art in America.

After the delivery of an appreciation by Mr. Royal Cortissoz, Dr. Henry Van Dyke made an address and the presentation of the medal to Mrs. St. Gaudens, a letter from Mr. Homer St. Gaudens was read, and Mr. Hamilton Wright Mabie read a part of an ode by Mr. Robert Underwood Johnson, who was prevented from attending, overcome with grief by the death of his friend and associate, Mr. Richard Watson Gilder. The Kneisel Quartette played a Beethoven symphony which closed the exercises.

F. S. Church completed a large picture called "Companions." It is charming and unique. Mr. Church has many other interesting canvases at his studio in Carnegie Hall.

IN BOSTON STUDIOS.

The Studio Building, which has been quite deserted during the summer months, is filling up again. Its latest occupant to return is Henry Plympton Spalding, who comes well equipped with material for his coming exhibition, which will open in the Copley gallery November 29. Between 30 and 40 water colors—landscape bits in and around Gloucester, where the painter has his summer studio, a few foreign scenes and various depictions of the tall pines of the Carolinas—will be shown.

Frank W. Benson has a vigorous out-of-door scene on which he is at work. The effect of sunlight on the figures of four white-gowned girls standing on a hillside with the fresh waters of a lake in the background and a sky of great crispness and clearness forms the theme. In this painting, as yet unfinished, the dominant quality is that of free, strong life.

Mr. Benson recently sold several paintings—one to the Cincinnati Museum, and one to the Poland Springs Exhibition, and a third, known as "The Girl with the Veil," at the Alaska-Yukon Exhibition in Seattle.

J. K. Chambers, another artist of the Studio Building, has a number of sketches and studies in his quarters as the results of his summer's work in the vicinity of Mount Kearsarge. Landscape, as seen from a half open window or door, has been interesting Mr. Chambers.

Melbourne H. Hardwick promises an exhibition of a number of his striking Dutch interiors and a few landscape sketches for the third week.

EXHIBITIONS.

(Continued from page 1.)

G. von Mallmann Galleries, Berlin.—High-class old paintings and drawings.

London.

Knoedler Galleries—Paintings of Dutch and Barbizon Schools, and early English mezzotints and sporting prints.

Obach & Co.—Pictures, prints and etchings.

Sabin Galleries.—Pictures, engravings, rare books, autographs, etc.

Shepherd Bros.—Pictures by the early British masters.

Victoria Gallery.—Old masters.

Paris.

Canessa Galleries—Antique works of art.

Hamburger Fres.—Works of Art.

Kleinberger Galleries—Works of Art.

Knoedler Galleries—Paintings of Dutch and Barbizon Schools, and early English mezzotints and sporting prints.

Kirkor Minassian Gallery—Persian, Arabian and Babylonian objects for collection.

Kouchakji Freres—Art objects for collections.

Sivadjan Galleries.—Genuine antiques marbles, bronzes, jewels and potteries.

SALES.

New York.

Anderson Auction Co., 12 East 46th Street. A fine collection of Japanese Color Prints, Dec. 3 at 8.15 o'clock.

Fifth Avenue Art Galleries, 546 Fifth Avenue—The Azeez Khayat collection of iridescent glass, Nov. 30 and Dec. 1, at 3 o'clock.

A. A. Stewart collection of paintings, Nov. 30 and Dec. 1, at 8.30 o'clock.

Townsend collection of Wedgewood, Dec. 2, at 8.30 o'clock, and Dec. 3, at 2.30 o'clock.

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In the interest of our readers, and in order to facilitate business, we are prepared to publish in our advertising columns, special notices of pictures and other art works, with reference to the individual desire of any owner or buyer to sell or purchase any particular example.

Should any of our readers desire any special information on art matters of any kind, we shall be glad to put our sources of information at their service.

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Sunday Times . . . 7 Essex St.

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Brooklyn Daily Eagle . . . 53 Rue Cambon
Morgan, Harjes & Cie. . . 31 Boul. Haussmann
American Express Co. . . 11 Rue Scribe
Cercle Militaire . . . 49 Avenue de l'Opera
Crédit Lyonnais . . . 21 Boul. des Italiens
Comptoir National d'Escompte . 2 Place de l'Opera
American Art Association . Notre Dame des Champs
Munroe et Cie. . . 7 Rue Scribe
Chicago Daily News . . . Place de l'Opera
Thomas Cook & Son . . . Place de l'Opera
Students' Hotel . . . 93 Boul. St. Michel

TWO CONTRASTING PERSONALITIES.

It would be difficult to imagine two more strongly and strangely contrasted characters and personalities than those of two men so well known in and to the American art world as Richard Watson Gilder and William M. Laffan, who passed away last week.

The former was an apostle of sweetness and light and the latter an exponent of the life of force and personal domination. Mr. Gilder won his lasting fame and the love and respect of an army of friends by a rare gentleness of character, underlying which was a steadfastness of high purpose and a lofty soul. Frail in body, and enamored of the gentle arts, a poet of delicate taste and refinement, he was not wanting in courage when the trumpet of civic and national duty called. Witness his poem on "The Rotting Tenements," which saved St.

John's Chapel last year, and which for a time offended some of his lifelong associates on the Trinity vestry. He stood for the highest and the best, and his passing is deeply and sincerely regretted. The art world as well as the world of literature and the city he loved can ill spare this gentle yet courageous soul.

William M. Laffan won his reputation and his worldly success—for it is understood that he left a comfortable fortune, while Mr. Gilder died comparatively a poor man—through a rugged and determined temperament and disposition that were marked from his earliest days as a schoolboy in Dublin, the city of his birth. From his landing as a boy in Baltimore he set out to make himself not only useful but to equip himself for the battle of life in a new country. The friendship of the elder Walters, one of the foremost and wealthiest art collectors of this time, which came to him through and by his love of art, and from which friendship he acquired a knowledge of and a taste for Oriental porcelains which afterward stood him in good stead, was his first and best asset. Indirectly from this friendship came the later ones of the younger Walters, the late Charles A. Dana, and Mr. J. Pierpont Morgan. The last alliance made his fortunes and his reputation, for before his association with Mr. Morgan he was not widely known, even to the art world in this country.

He was a man of violent prejudices and one who rarely, if ever, forgave or forgot. He was consequently not popular with those with whom he differed, and he appeared to rather relish this unpopularity which gratified his racial love of combat. But like such characters he was devoted to his friends although he cared to have few of these, and they in turn were devoted to him and followed his advice and dicta with persistent fidelity and the utmost confidence.

Never a really notable judge of or so-called expert on painting, he had an unusual knowledge of Oriental porcelains and on these he wrote well and entertainingly.

The passing of William M. Laffan may have a decided and unlooked-for influence on not only the Metropolitan Museum in whose councils he was a dominating factor, but on the art trade, both in this country and Europe. He has probably influenced during the past ten years the purchase or rejection of more great art treasures than any other man of his time.

EXHIBITION OPEN EVENINGS.

The trustees of the Metropolitan Museum have decided to open the galleries containing the Hudson-Fulton Memorial exhibition every evening except Sunday until November 30. The hours of admission will be from 7.30 to 10.30 P. M. An admission fee of 50 cents will be charged at night to all save members of the museum. The exhibition will be free to the public in the day-time on every day of the week except Mondays and Fridays, when an admission fee of 25 cents is charged.

OLD MASTERS AT KNOEDLER'S.

(Continued from page 1.)

The display is a most remarkable and unusual one, and the New York art public is to be congratulated upon such an opportunity for the study of the great master at his best, while a debt of thanks is due both the owners of these superb canvases and to Knoedler & Co., who placed the canvases with their present owners, and who arranged the display. The portraits, for they are all portraits, are without exception, superior in quality. Five of them are the so-called Cattaneo Van Dycks, which it was reported Mr. J. Pierpont Morgan had secured two years ago. They were seven in number and were all bought in Genoa by Knoedler & Co., who sold two to the National Gallery of London, three to Mr. Widener and two to Mr. Frick.

These Cattaneo portraits belong to the so-called Genoese period of the master, when only twenty-three years old, he went to Italy after his first visit to England, and was inspired by the teaching of Rubens.

Mr. Widener secured the largest portrait, that of the Marchesa Eleanora Grimaldi, which is reproduced on the first page, in which the noble lady is depicted with a negro slave standing behind her holding her red parasol. To Mr. Widener also belong the life-size full-length portrait of the Marchesa Brignole Sala and her little son, from the Earl of Warwick's collection, the portrait of the Marchesa Imperiali, and the portraits of the Marchesa Cielia Cattaneo, daughter and son of the Marquesa Grimaldi. A more distinguished group of family portraits it would be difficult to find anywhere in Europe.

The portraits owned by Mr. Frick are quite equal to those belonging to Mr. Widener. They include the famous presentments of the still-life painter, Franz Snyders and his wife, formerly in the collection of the Duke of Orleans, sold in 1798. They were then separated, the Earl of Carlisle having bought the man's portrait, and the Earl of Warwick the woman's. After the lapse of more than 110 years they are united again in Mr. Frick's collection. The works were painted about 1620 in Antwerp and are of great distinction.

To Mr. Frick also belongs the portrait of Marchesa Giovanna Cattaneo, daughter of the couple whose portraits hang in the National Gallery in London, and that of Canevaria, a doctor and poet of the period.

The earlier works, the portraits of Snyders and wife, as well as the Cattaneo portraits, are of the master's earlier and more robust period, and none have even been shown in public before, save only the Snyders portrait, which was exposed at the Manchester exhibition of 1857. They will be a revelation to all art lovers.

MR. EVANS' GIFT TO MONTCLAIR.

Mr. William T. Evans, the well-known collector of American pictures, has offered thirty American pictures to Montclair, N. J., where he has a suburban residence, the house formerly occupied by the late George Inness, the American artist.

Mr. Evans makes his gift contingent upon the erection by the village of Montclair, or some individual residing there, of a suitable fireproof building for the housing and display of the pictures.

The Municipal Art Commission of the suburb will meet this week to consider the matter, and the prospect is that the building called for will be provided.

OBITUARY.

Richard Watson Gilder.

Richard Watson Gilder, editor of the Century Magazine, died suddenly of heart disease last week at the residence of Mrs. Schuyler Van Rensselaer in New York, and his funeral took place at the Church of the Ascension last Saturday.

While not himself an artist, Mr. Gilder married Helena De Kay, one of the best known of American women painters of the time, and had held for many years, through and from his appreciation and love of art and his position as editor of a magazine which has done much for the cause of art in America, a unique place in the American art world. He held close personal relations with many of the best and strongest American painters, and his voice and pen were every ready to support any good art movement or cause. His gentle yet forceful personality made him beloved in studio and gallery, in club and society, and his influence and example will be as sadly missed as his always delightful and welcome presence.

William M. Laffan.

William M. Laffan, editor and part owner of the New York "Sun" and widely known in art circles, died at his country place at Lawrence, L. I., last Friday.

Mr. Laffan was a man of most positive views, dogmatic to a degree, and through his strong personality and the determination of his character secured and retained a remarkable influence upon certain wealthy collectors of art. He influenced for some years the art purchases of the late William T. Walters, of Baltimore, and has been the art adviser of his son, Mr. Henry T. Walters, as also of Mr. J. Pierpont Morgan and the late Charles A. Dana.

Chinese and Japanese porcelains were for many years closely studied by Mr. Laffan and he acquired a good knowledge of the same. He was never generally considered an especially good judge of pictures, although he had great faith in his own judgment, but he had many prejudices and followed these in his selection of pictures, and his advice as to picture purchases had great weight in the councils of the Metropolitan Museum, of which he was a trustee, and his influence in these councils will be missed by some of his associates.

It must be said of Mr. Laffan that he had the courage of his convictions and he tired not in impressing these convictions upon his friends. Like all strong personalities, he had a few warm friends and many determined enemies. His racial love of controversy was always in evidence. With his passing an unusual personality is removed.

The funeral was held Monday morning at Laffan House, his home in Lawrence, L. I.

A special train took down representatives of the several organizations and clubs with which Mr. Laffan had been connected. Among others were J. Pierpont Morgan, Henry Walters, Robert W. de Forest, Jacques Seligmann, Emile Rey, acting Director Edward Robinson of the Metropolitan Museum of Art, Curator Wilhelm R. Valentiner of the department of decorative arts, Assistant Secretary Henry W. Kent of the museum, J. Alden Weir, Roland Knoedler, Eugene Glaenzer and Thomas E. Kirby.

Copies of the AMERICAN ART NEWS can be found in PARIS at Brentano, Avenue de l'Opera.

LONDON LETTER.

London, November 17, 1909.

The National Arts Collection Fund, having made the final payment for the purchase of Holbein's "Duchess of Milan," officially presented this masterpiece recently to the trustees of the National Gallery.

To the National Loan Collection at the Grafton Galleries there has recently been added a picture labeled "Leonardo da Vinci, Female Figure, lent by Miss Morrison from Basildon Park," this being the alleged prototype of the wax bust purchased by Dr. Bode for Berlin. The controversy over the authenticity of the bust continues to provide correspondence for the newspapers, and even the Kaiser's declaration of his satisfaction that it is a genuine antique fails to convince skeptics here.

The first art sale of importance will take place at Robinson and Fisher's rooms on the 25th inst., when two fine portraits by Sir Thomas Lawrence will be put up to auction. One is a full length portrait of Wellington, exhibited at the Academy in 1825 and engraved by Cousins, and the other is a three-quarter-length of the poet Southey.

Mr. Nathaniel B. Gibbs, cashier at Messrs. Christie's auction rooms, is retiring at the advanced age of eighty-two, having been in the employment of this famous firm for over fifty years.

The feature of the current exhibition of the Society of Portrait Painters at the New Gallery is Orchardson's portrait of Sir Walter Gilbey. Good portraits are also shown by Lavery, William Nicholson, Orpen, and Gerald Kelly. A novel note is the devotion of one room to portraits of theatrical and musical celebrities, among the portraits being Marie Tempest, by Nicholson; two of Martin Harvey, by Harrington Mann and J. J. Shannon, and Julia Neilson as "The Dancing Girl," by the Hon. John Collier.

Osman Hamdy, the Turkish painter, and Signor Boni, director of the Constantinople Museum, have been elected honorary corresponding members of the Royal Academy.

The French Government has recently purchased "The White Cloud," a colored etching by Mr. A. Y. Whishaw.

A full-length portrait of Sir Wm. Bilsland, ex-Lord Provost of Glasgow, painted by Sir George Reid, was presented to the Glasgow Municipal Gallery last week.

With the object of reviving original lithography the Senefelder Club (5 Regent Street, W.) has been founded with an entrance fee of one guinea and annual subscription of two guineas and an annual exhibition of one month's duration. The committee consists of A. S. Hartrick, F. Ernest Jackson, J. Kerr Lawson and Joseph Pennell.

Among sales of British pictures from the Venice exhibition recently announced are the following: "The Grey Mill," by Grosvenor Thomas, to the King of Italy; "The Lady with a Feather," by C. H. Shannon, to the municipality of Venice; John Lavery's "Polyhymnia," to the National Gallery of Italy, and "Presso Edimburgo l'Eremitaggio," by James Paterson, to the Italian minister of justice. It will be astounding to many of my readers to learn that not one of these four distinguished painters is yet represented in an English national collection. But then they are all outside the Academy clique. It is interesting to note that about £1,600 has been expended in the purchase of British works of art at Venice.

In a press interview Mr. Lavery states that he finds "seven colors quite sufficient for everything," his simple

palette being composed of flake white, yellow ochre, vermilion, burnt sienna, emerald oxide of chromium, French blue and ivory black.

At Mr. Gutekunst's gallery in King Street, S. James's, is a choice exhibition of fine prints and etchings. Albert Dürer is well represented by fine impressions of famous plates while admirable impressions are shown of lesser German masters like Altdorfer, Cranach and Schongauer. Mr. Gutekunst never fails to secure exquisite examples of Rembrandt, and among the treasures he now displays are "The Entombment," Rembrandt's "Mother," and that extraordinary tour de force "The Hog." Two beautiful etched landscapes by Canaletto remind us of the achievement in this medium of the famous Venetian painter.

At Messrs. Connell's galleries in Old Bond Street is an attractive exhibition of views of Paris by Eugene Bejot, the well-known French etcher, who now shows his skill in another medium, the exhibits at Messrs. Connell's being drawings, mostly in pencil and wash. If these have not the brilliance of the pure black and white of his etchings—which they must necessarily lack—they have great charm in their delicacy and tonal qualities.

COMING EUROPEAN SALE.

M. A. Polovtsoff Collection.

The M. A. Polovtsoff collection will be sold in Paris on December 2, 3, 4, in the Galerie Georges Petit. The sale will be conducted by Mons. Lair-Dubreuil, and it will be attended by Messieurs Falkenberg, Robert Lingeler, Georges Petit, Paulme and Lasquin in their quality as experts. The collection contains 241 objects, the most important being the Boucher tapestries, which, as expected, will find a home in an American gallery.

Among the tapestries may be noted a series of four panels from the Beauvais manufactory, forming part of "The Loves of the Gods," executed in the middle of the eighteenth century, under the successive direction of Besnier, Oudry and Charron, after Boucher's cartoons, and which is composed of nine pieces. The four that figure in the Polovtsoff collection have as their respective subjects "Ariadne and Bacchus," "Vulcan and Venus," "Boreas and Orythia," and "Mars and Venus." The first two are very large, measuring about eight metres in length, the other two being three metres and a half. Right in the center of the border, which is in imitation of a gilt frame, they bear the arms of France and Navarre.

In addition to the fine tapestries, some antique furniture and glassware, two pieces of quite exceptional silver-smith's work must be noted. These are two silver soup tureens of the time of Louis XV., in the form of shells, and on the lids of which are figures of lobsters, shell fish and celery stems. The tureens are placed on trays ornamented with rock work and were executed for a large table center by Meissonier in 1735 for the Duc de Kingston.

The catalogue of this important sale can be examined at the AMERICAN ART NEWS office.

HABER COLLECTION SALE.

Etchings, mezzotints, and engravings, collected by Louis I. Haber of this city, will be sold by auction on December 9 and 10, by the Anderson Auction Company, No. 12 East Forty-sixth Street. The collection contains work by Bartolozzi and his school, Johnson and Kruell woodcuts, work after the early Englishmen, along with two water-color figure pieces, etc.

IMPORTANT COLLECTION SOLD.

The Metropolitan and Brooklyn Museums obtained many small articles which complete the links in their collections at the sale of the Mrs. Garrett Ryckman Pier collection held in the American Art Galleries last week. There was much interest in the sale of numerous wax medallions, a variety of sculpture which is extremely rare and as far as is known has never before been offered at public sale.

An egg of turquoise matrix, said to be the only specimen of the kind known, with the exception of one in the British Museum, was acquired for \$85 by Mr. Carll de Silva. The Metropolitan Museum bought for \$100 a rare graffito plate decorated with leaves and spirals resembling Saracenic designs.

A unique piece, a writing table with book-case top for small volumes, with triangular-shaped cupboard on either side and three drawers underneath, of Hepplewhite's best period, brought \$2,200. An escriptoire book-case brought \$2,000.

Mrs. H. L. Eno paid \$550 for a Chippendale china cabinet from the collection of Lord Henry Thynne. A Sheraton escriptoire bookcase of inlaid mahogany, with straight legs and spade feet, went to Mrs. W. H. Crocker for \$540. Another of these bookcases, with a dentilled cornice over a fretwork of frieze, sold for \$575. A Chippendale settee with a mahogany frame in Chinese design with back and seat upholstered in modern striped silk sold for \$775.

BOOK COLLECTIONS SOLD.

B. Russell Throckmorton Library.

The private library of B. Russell Throckmorton, comprising 163 lots, and including many costume and art books, standard sets and a remarkable collection of single volumes, especially bound by Zaehnsdorf, Riviere, Chivers, Woman's Guild and Kaufman, was sold last week in the Fifth Avenue Art Galleries for \$8,198.

John D. Crimmins purchased for \$183 Maspero's history of Egypt, Chaldea, Syria, Babylonia and Assyria, in twelve volumes, printed on Japanese vellum. He also obtained for \$160 the Tamerlane edition of Poe's works in ten volumes. His largest purchase, however, was a set of Thackeray's complete works, in fifty-two volumes, which originally cost \$5,200. The set was knocked down to Mr. Crimmins after some spirited bidding for \$844. Gabriel Weiss paid \$458 for George Meredith's works, in thirty-two volumes—a limited edition. For \$138 F. J. Heinz obtained what is said to be the best old edition of Dr. Johnson's works, and a scarce edition of Hogarth's plates went to J. S. Ulman for \$52.50. He also paid the same price for "Notable Americans," edited by Rossiter Johnson.

Frank Maier Library—Part. I.

The first part of the sale of Mr. Frank Maier's fine collection of first editions of American authors was held last week in the rooms of the Anderson Auction Company.

Among the rarities disposed of were these: First edition of "Fanshawe," Nathaniel Hawthorne's first book, written while a student at Bowdoin College, knocked down to George D. Smith for \$350. The first edition of Eugene Field's "Tribune Primer," 16mo. paper, as issued in Denver in 1881, \$260, bought by Walter M. Hill. The "Sister Years, Being the Carrier's Address to the Patrons of The Salem Gazette for January 1, 1839," 8vo., 8 pages, as issued, one of the rarest of Hawthorne's writings, bought "on order" for \$150. The "Celestial Railroad," first edition, 32mo., wrappers, Boston, 1843, another Hawthorne rarity, \$140, bought by G. D. Smith. "Love Letters of Nathaniel Hawthorne," two volumes, 8vo., privately printed for the Society of the Dofobs, Chicago, 1907, a rare private book club's publication, \$92, bought by W. M. Hill. "Echoes from the Sabine Farm," by Eugene and Roswell Field, first edition of the limited edition, issued by Francis Wilson at New Rochelle in 1891, with autograph inscriptions by the authors, and a letter of Eugene Field inserted, \$61, sold to M. Stewart. "The Village Merchant: A Poem," by Philip Freneau, first edition, Philadelphia, 1794, \$51. Washington Irving's "History of New York," by Diedrich Knickerbocker, first edition, two volumes, New York, 1809, \$120.

JAPANESE COLOR PRINTS.

A fine collection of Japanese color prints will be sold by auction in the rooms of the Anderson Art Galleries, 12 East 46th Street, on Friday evening, December 3, at 8.15 o'clock. The collection contains beautiful examples of Utamaro, Hokusai, Toyokuni, Eishi, Shunso, Kunisada and others.

PARIS LETTER.

Paris, November 17, 1909.

The Toussaint holidays have interfered this week with the sales at the Hôtel Drouot. Several suites of furniture, however, were brought under the hammer, which, owing to their origin, caught the attention of the buying public. Thus, MM. Aulard and Bivort dispersed the modest furniture of M. Dujardin Beaumetz, brother of the under-Secretary of State for Fine Arts; M. Albinet sold the furniture of Lassalle, the once famous singer, and M. Bricout obtained 215 frs. for the dining-table of Delaunay, the burglar and church breaker.

At a sale directed by M. Baudoin, "L'Aurore," by Raingo, made 1,725 frs., while a collection of old prints was brought under the hammer by MM. Desvougues and Delteil and produced important prices.

A series of forty-six colored etchings by Hoffmann, representing French military uniforms previous to the Revolution, made 3,305 frs.; "L'heureux moment," by de Launay, after Lavrenee, was paid 1,155 frs., and two color prints by Bartolozzi, after Reynolds, "Miss Bingham" and "Countess Spencer," fetched 2,450 frs. A pair of fire-dogs in gilt bronze of the time of Louis XVI. were sold for 700 frs., and the sale of the second part of M. Ouachée's library, conducted by MM. Fournier and Desvougues, produced 11,578 frs., the top price, 450 frs. was paid for a collection of the "Gazette des Beaux-Arts," from 1859 to 1902.

The "Journal des Arts" announces the opening in Berlin of a new auction room, at 118 b, Postdammer Strasse, by Messrs. Keller and Reiner, who have neglected nothing to make it one of the most attractive and business-like showrooms in Europe.

Among the exhibitions that are being announced are Antoine Ponehin's views of Venice at the Henry Graves Gallery, Vuillard's show of paintings at Bernheim's, and a very interesting show of military drawings, being the representation of uniforms from 1777 to our days, at the "Musée de l'Armée."

An art exhibition is being prepared for 1910 by the city of Clermont-Ferrand, in the district of Auvergne, while Munich is also getting ready for the coming year for a great show consecrated to the masterpieces of Moslem art.

The death is announced of Mme. Lenglard, the wife of the famous collector whose fine collections were dispersed a few years ago, also of Alfred J. Darvant, the sculptor who worked so long with Charles Garnier, and decorated the great foyer of the Opera House, Paris; also that of M. Ferdinand Bisschoffheim, one of the best known among Paris art lovers, who died at his mansion in Place des Etats Unis, Paris, at the age of seventy-three.

The art dealers here are all pretty sanguine as to the prospects of the coming winter season, and they all trust that the policy of concord inaugurated by the cabinet in office will bear its fruit and further a great development of business in all its branches.

NEW GALLERIES FOR MUSEUM.

Plans for an extension for the Brooklyn Institute of Arts and Sciences were drawn by McKim, Mead & White, architects. The new buildings will cost \$5,000,000. The plans in progress for the construction of the galleries are a light granite base and Indiana limestone and the structure of iron, marble and tile.

CALENDAR OF SPECIAL NEW YORK EXHIBITIONS.

- Bonaventure Galleries, 5 East 35th St.**—Special exhibition of antique fans to Dec. 4.
- Brandus Galleries, 712 Fifth Ave.**—Marines by Carlton T. Chapman and Portraits by S. Montgomery Roosevelt, from Dec. 1-15.
- Brooklyn Institute of Arts & Sciences, Eastern Parkway.**—Open daily. Admission Mondays and Tuesdays, 25 cents. Free on other days. Paintings of the Far North by Frank Wilbur Stokes.
- Cottier Galleries, 3 East 40th St.**—A fine collection of works of Barye in Bronze, to Dec. 18.
- Durand-Ruel, 5 West 36th St.**—Paintings of water. Lillies by Claude Monet.
- Duveen Galleries, 302 Fifth Avenue.**—Original Wedgwood pottery, consisting of the combined collections of the late Lord Tweedmouth and Sir Percy Sanderson.
- R. Ederhimer, 4 West 40th St.**—English Mezzotints during November.
- Ehrich Galleries, 465 Fifth Ave.**—Special display of Dutch pictures of the XVIIth Century.
- Folsom Galleries, 396 Fifth Ave.**—Portraits by August Franzen, Dec. 1-15.
- Grolier Club, 32 East 32d St.**—Exhibition commemorating Dr. Johnson's bicentenary.
- Handicrafters' Club, 14 Nevins St., Brooklyn.**—Arts and crafts exhibition, to Dec. 4.
- Keppel Gallery, 4 East 39th St.**—Etchings by Rembrandt.
- C. W. Kranshoar Galleries, 260 Fifth Ave.**—Rare proof etchings by D. Y. Cameron and Alex. H. Haig from the collection of Sir John Day, to Dec. 4.
- Knoedler Galleries, 355 Fifth Avenue.**—Recent works by Frederic Remington, to Dec. 11.
- Nine masterpieces by Van Dyck from the collections of Messrs. Henry C. Frick and P. A. B. Widener, through Dec. 3.
- Macbeth Gallery, 450 Fifth Ave.**—Paintings by Albert Lucas.
- MacDowell Club, 1425 Broadway.**—Paintings by American Artists.
- Metropolitan Museum.**—Open daily from 10 A. M. to 5 P. M.; Sundays, 1 P. M. to 5 P. M.; Saturdays, 10 A. M. to 10 P. M. Admission, Mondays and Fridays, 25 cents. Free on other days.
- Metropolitan Museum.**—Hudson-Fulton Memorial Exhibition, to Nov. 30.
- Montross Gallery, 372 Fifth Ave.**—Paintings by Childe Hassam, Dec. 2-22.
- National Arts Club, 119 East 19th Street.**—"Books of the Year." Through November.
- Powell Gallery, 983 Sixth Ave.**—The Summer work of Deming Woodward, thru Dec. 3.
- Scott & Fowles Galleries, 590 Fifth Ave.**—Portraits by Louis Betts.
- Teachers' College, 525 West 120th Street.**—XVI. and XVII. century Plimpton. Through November.
- Tooth Galleries, 580 Fifth Ave.**—Miniatures by Alyn Williams and portrait drawings by Hugh Nicholson.
- Wunderlich Gallery, 220 Fifth Avenue.**—Lithographs by Whistler. Through November.

EXHIBITIONS NOW ON.

Barye Bronzes at Cottier's.

The lover of sculptured bronze has a genuine treat in the seventeen Barye bronzes now on exhibition at the Cottier Galleries, No. 3 East 40th Street.

All these specimens of the great sculptor are first proofs of the master's work, over which he worked after they were cast, and to which he added finishing strokes and lines, and his secret patina, or oxidization.

Among the larger pieces are "Panther Attacking a Deer" and "Tiger Devouring a Crocodile," the latter in patina medaille. The tiger is veritably alive, and the expression of every line of his figure is forceful. There are only six examples of this work in existence, one being in the Louvre, and one in the collection of Mr. Walters, of Baltimore. A replica in smaller size has the brown oxidization and is equal in finish to the larger group.

A "Lion and Tiger Walking" form a noble pair. In "A Lion Attacking a Serpent," every muscle in the lion's body is tense with anger and excitement, as he rests one foot on the serpent and raises his paw to strike. The "Sitting Lion of the Tuileries" shows a fine dignity; a "Lioness Resting" is full of repressed power and strength. Other pieces are "Arabian Horse," "Reindeer," "Dogs and Pheasants," "Walking Elephant," "Panther Devouring a Lamb," "Bear Attacking a Bull," "Fox," all in bronze, and a wax model, most delicate in execution and finish, of a "Fawn Scratching."

Paintings by Albert P. Lucas.

At the Macbeth Gallery, No. 450 Fifth Avenue, Albert P. Lucas is holding his first exhibition of oil paintings. A native of New Jersey, Mr. Lucas has studied abroad, sending over an occasional picture to this country, his "October Breezes" being in the William T. Evans collection at the National Gallery in Washington. Among the figure pieces a "Madonna" is the most impressive, and possesses rare feeling. "Winter" is strong in color and expresses with much force the coldness of the atmosphere, and the general wintry aspect of nature. The "Night Watch" is very pleasing, the color especially charming.

Mr. Lucas studied under Hébert and Courtois, and is a member of the Société Nationale des Beaux-Arts, and was a contributor to the World's Fair at Paris in 1900 and to the Pan-American Exhibition in Buffalo in 1903.

Paintings of the Far North.

There is on exhibition at the Brooklyn Institute of Arts and Sciences Eastern Parkway, Brooklyn, an unusually interesting collection of oil paintings by F. W. Stokes. These pictures represent scenes in the Arctic and Antarctic regions, Mr. Stokes being absolutely the first to paint scenery in the latter world, and he has had but one predecessor in the former. The Arctic pictures were painted during two of the expeditions of Lieutenant Peary, and it is probable Mr. Stokes' studies of the effects of light and atmosphere in the polar regions are the first of their kind.

Mr. Stokes is also the painter of the frescoes in the Eskimo Hall, which contains the exhibits of the Peary expeditions, in the Natural History Museum.

Mr. Stokes built a studio close to Peary's camp and spent fourteen months in painting, the outside temperature frequently being as low as 65 degrees below zero. In order to prevent his colors from freezing he mixed them with petrol and poppy oil. On the Antarctic expedition of 1902 Mr. Stokes joined the party of Dr. Nordenskjöld at Buenos Ayres.

Mr. Stokes' paintings are not merely reportorial work, but works of art, the collection containing thirty pictures

and twenty-four sketches, some of which have been exhibited before. The sketches are all from Greenland, many of them being painted at Bowdoin Bay, and showing both moonlight and sunlight effects in that strange land. "The Great Inland Ice" was painted during the march over the great ice desert of Greenland, the foreground representing the astrugii or channels cut in the ice by the ceaseless wind. "Icebergs, Head of Bowdoin Bay," shows the frozen water of the bay in the foreground, high cliffs behind the icebergs, while the moon shines above, and the glow of the sun's light falls on cliff and bergs. "Arctic Spectres" shows the dawn of an Arctic day, with a faint glow on the bergs from the yet hidden sun, and the moon is shining. "Polar Night," one of the largest pictures, is also one of the most impressive. Other pictures show the aurora borealis, night scenes and stormy days.

Among the Antarctic pictures are "The Sun's Rays, Antarctica," Terre Louis Philippe, from Sidney Herbert Bay, at seven o'clock P. M. in February; "The Blue Berg" shows a stormy day in Bramfield Strait, and volcanoes covered with ice in the distance.

PHILADELPHIA.

The private view of the thirteenth annual color exhibition of the Plastic Club was held recently in their new club-house, No. 247 South Camac Street. The exhibition will continue, free to the public, until November 30, inclusive. It consists entirely of work by the members, and is a lovely exhibition. There are one hundred and thirty numbers and over sixty artists represented.

The illustrators, who are among the strong workers of the club, make a good showing. Charlotte Harding Brown sends six pictures, "Illustrations for Robin Hood Ballad"; Sarah S. Stillwell Weber sends her "Water Babies," "Japanese Girl" and "The Fairy Playmate"; Jessie Willcox Smith shows three works, "Seeing," interesting in tone and composition, "Frills" and "The Prayer." Elizabeth Shippe Green sends five works, and Olive Rush sends "Mother and Child," a cover design, and "The Weaver."

The place of honor is accorded to Miss M. Theodora Burt's portrait of "Miss Livingston"; it is full of repose and has a touch of the medieval in effect. Janet Wheeler has two paintings of children, "Adoration" and "Off for School." Other portraits and figure pieces are by Johanna M. Boericke, "Portrait of Dr. F. A. Boericke"; Amy Otis, "Portrait of Master S. Davis Page"; Paula B. Himmelsbach, "The Green Gown," "Brittany Family" and "A Shower in the Market" by Martha Walter; "The Miniature," by Adele von Helmold Read; "Pierrot," by Mary Wingate Lloyd; "Convalescence," by Emilie Zeckwir, and "Design for Calendar," by Grace G. Wiederseim. Elizabeth F. Bonsall sends five studies of cats and kittens.

The landscapes, many of which give a vital note of real nature representation, are by Miss Mary Butler, chairman of the exhibition committee, to whom is largely due its success. Three of her coast pictures were painted in Maine last summer. Miss Lillian R. Reed's contribution, "A Steep Ascent," was painted with a flowing brush. Three works from Elizabeth Wentworth Roberts, "Monte Ziretta," "The Sycamore" and "The Valley of the Kings," have a more symbolic effect. Other good works are by Mrs. Georgine Wetherill Smith, Mrs. Mary Roberts Ball, Blanche Dillaye, Mary Hearn

Greims, Marianna Sloan and Alice Cushman.

Katherine M. Cohen is represented by a "Bronze Bust of Henry Levy," and Martha M. Hovenden sends a charming bas-relief of a boy, catalogued "Portrait."

On the small abutments of the gallery are hung the miniatures shown by Sarah Yocum McFadden, "Have a Cup" and "Maid Marian"; A. Margaretta Archambault, "Mme. Hermance" and "Teddy"; Mary Mein Carter, two miniatures; Margaret F. Winner, "Laughing Child" and "Miniature"; Belle van Leer, "Miniature."

Other artists who show memorable works are Ellen Wetherald Ahrens, Emma F. Leavitt Randall, Lucy D. Holme, Clara N. Madeira, Mary S. Perkins, May Audubon Post, Christina Macfarlane, Hannah R. Kelly, Harriet Sartain, Althea J. Carnell, Susan Spencer Thomas, Mary Smyth Havens, Eleanor Palmer Williams, Amy C. Sharpless, E. Mendenhall Churchman, Agnes M. Watson, C. N. Harrison and Alice P. S. Haeseler.

The private view was also the occasion of opening the new club-house with a housewarming, which was attended by many prominent artists and people socially distinguished. Mrs. Sara Patterson Snowden Mitchell, the president, and Mrs. James Newlin Carter, chairman of the reception committee, were the hostesses and provided refreshments for the many hundred visitors.

The Plastic Club occupies what was originally two houses; but, through the skill of Miss Elizabeth Able, a club member, and interior decorator, they were transformed into one, of great charm. The walls down-stairs are papered in a gray neutral shade, and old-fashioned white woodwork with mahogany trimmings has been carried out all over the house. There are a reception hall with open fire-place and two committee rooms on first floor and a grill room in the basement. Upstairs the two houses have been thrown into one large room, and made into an exhibition gallery, with lighting especially well planned.

An exhibition of the works of Miss Marianna Sloan will be given by her in the Plastic Club gallery at the close of the present exhibition.

The miniature and water-color exhibitions at the Pennsylvania Academy continue to draw interested crowds. Among the water-colors sold are: "Study of Angora Kittens" and "Jimmy James," by Elizabeth F. Bonsall; "The Morning Glory," pink, by Genjiro Kataoka; "In Guipuzcoa: Spain," by Margaret Patterson; "The Seven Ages of Childhood, The Toddling Baby Boy," "The Seven Ages of Childhood, the Epicure" and "Seven Ages of Childhood—First Love," by Jessie Willcox Smith; "Thunderstorm, Northern Maine," by Charles W. Hudson; "In the Luxembourg Gardens," by Anne Estelle Rice, and "Mosque Doorway: Cairo," by D. Y. Cameron.

PROVIDENCE (R. I.)

H. Anthony Dyer has returned from Europe, where he spent the summer touring France and England in his motor car. He has brought nearly 200 water colors done on the trip.

Sydney R. Burleigh, the water-color painter who is travelling and painting abroad, with Mrs. Burleigh, has been obliged to undergo a critical operation in Paris, but has sufficiently recovered to go to Giverny, where he is with Guy and Ethel Rose.

W. Staples Drown has brought back a large number of paintings and sketches, done in Great Britain the past summer, and will hold an exhibition in the near future.

IN THE DEALERS' GALLERIES.

Carlton T. Chapman and S. Montgomery Roosevelt have arranged to hold a joint exhibition, the first of marines, and the second of portraits, at the new and handsome Brandus Galleries, No. 712 Fifth Avenue, between 55th and 56th Streets, December 1-15.

At the Folsom Galleries, No. 396 Fifth Avenue, there will be an exhibition of portraits by August Franzen, December 1-15.

The well-known firm of Gimpel & Wildenstein, whose new galleries, No. 636 Fifth Avenue, diagonally opposite the Union Club, are fast nearing completion, will this season offer some superior art objects, fine old furniture, tapestries, etc., in addition to their always choice assortment of specially selected fine old and modern pictures. M. Rene Gimpel arrived on La Provence last week.

Recent oils by Childe Hassam will be on exhibition at the Montross Galleries, No. 372 Fifth Avenue, December 2-22.

There will open to-day at the Durand-Ruel Galleries, No. 5 West 36th Street, the long anticipated exhibition of the beautiful series of paintings of water lilies by Claude Monet, which excited so much interest in Paris last season, together with several other choice examples of the modern French Impressionist master and two unusual examples of Manet, "Le Liseur" and "Le Mendiant."

Portraits by Louis Betts will be shown at the Scott and Fowles Galleries, No. 590 Fifth Avenue, next week.

Alyn Williams, the English miniature painter, and portrait drawings by Hugh Nicholson, the well-known London illustrator, will be shown at the Tooth Galleries, No. 580 Fifth Avenue, from Monday next, November 29.

On the afternoons of Tuesday and Wednesday next, November 30-December 1, there will be sold at the Fifth Avenue Art Galleries, No. 546 Fifth Avenue, the collections of iridescent Oriental glass, formed by Mr. Azeez Khayat, and on the evenings of the same days the A. A. Stewart collection of paintings and a collection of choice Wedgewood will also be sold.

The Townsend collection of Wedgewood will be sold on the evening of Thursday next and Friday and Saturday afternoon at 2:30 P. M. There will be sold private library books, some valuable carved furniture, including old Chipendale, etc. On the afternoon of December 6th to 11th there will be a sale at the gallery of some rare antique furniture and tapestry.

Signor Ercole Canessa arrived from Paris on La Provence last week and is at the gallery, No. 479 Fifth Avenue.

The exhibition of antique fans, noticed last week as about to be arranged by Mr. E. F. Bonaventure at his dainty galleries, No. 5 East 35th Street, will open on Monday next, November 29, and continue through the week only.

A large and important importation of Persian potteries, Ispahan and other Oriental rugs, antiquities, including Greco-Roman sculptures, Gothic carvings, etc., has just been received by D. K. Kelekian, No. 275 Fifth Avenue, and will soon be shown at the galleries.

NO YERKES GALLERY.

Mrs. Mary Adelaide Yerkes, widow of Charles Tyson Yerkes, connoisseur of rare works of art, has relinquished her claim of ownership to the \$3,500,000 home on Fifth Avenue, a building filled with fine old paintings and tapestry, statuary and bronzes which had been gathered from many lands. This collection, pronounced by art critics one of the finest in the world, and which it was the farewell wish of the street railway financier should be known as the "Yerkes Gallery," will be broken up and the treasured canvases will go under the hammer to the best bidder, as repeatedly announced in the AMERICAN ART NEWS.

The dropping of Mrs. Yerkes' claims, which have involved the settlement of the estate in an intricate court tangle, and the vanishing of Mr. Yerkes' dream of a lasting monument to art became known last week, pursuant to the entering of an important order in the Probate Court, Chicago. This contained the announcement that Mrs. Yerkes had signed an agreement parting with all claims but a dower right in the estate of her late husband, in consideration for which she is to receive an additional \$400,000 if that sum is forthcoming after the creditors and other legatees have received their due portion.

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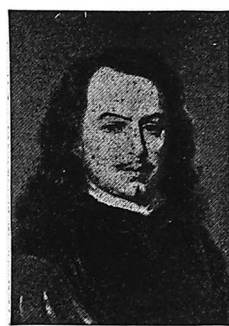
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